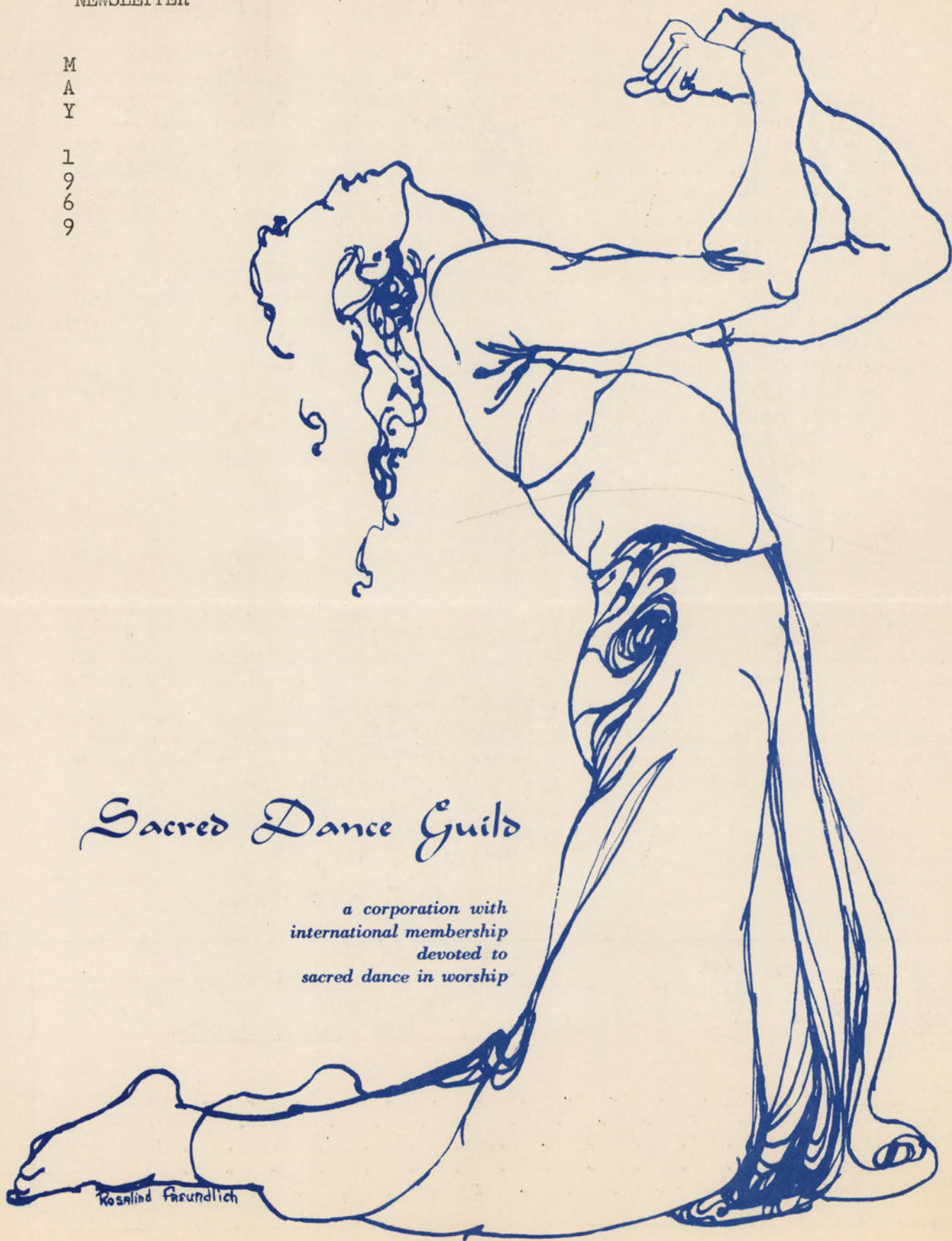


NEWSLETTER

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Sacred Dance Guild

*a corporation with
international membership
devoted to
sacred dance in worship*

Presidential Patter



This is the time for me to say certain things -- certain "expected" things. The time is the end of a term -- several terms -- and so I should say, "I enjoyed being your president". "That's number one.") "It was a great three years." (Number two.) One, two, three terms -- I really don't have to think hard to come up with the expected phrases. Give me time and I'll think of more What about those times when people wouldn't help? "I just can't take that on, too!" they'd say. But WHOOOOO??? What about the people who said they would do a job, and never were able to? Is there a phrase to cover? Ummmmmmmmmm. . . . give me time and I'll find it!

What about the goals I had, along with the Board of Directors. A few

- Making available aids to religious dancers (effective teachers and literature)
- Bringing together religious dancers scattered throughout the country and world
- Upgrading our dance workshops
- Extending and using the Scholarship Fund
- Organizing on a local and regional level
- Raising money (hallelujah!)
- Refining our organizational set-up
- Promoting sacred dance in communities, churches and temples
- Enlarging our membership
- Inspiring aspiring religious dancers
- Improving our promotional pieces
- Making the kind of friends that only other dancers can be
- Bringing art and religion into a blending

And, I should comment now; beyond that, I should thank everyone. All those dear persons who didn't offer the above withdrawals, but somehow did a bit toward the goals. What else is usually said? Oh, yes. I pass on to my successor a dream begun -- but a dream that needs to pick up steam and be expended and to lead this organization on to what it should be. Take it -- and bless you.

These phrases I borrow -- just as I have borrowed from your dances, from your spirits, from your dedication, from your beauty. Perhaps I should think of new phrases, and I'm sure I can -- but give me time. In the meantime --

Cheers!

Pat Loren

NOTE!

YOUR ATTENTION IS CALLED TO THE FOLLOWING ITEMS OF SPECIAL INTEREST OR IMPORTANCE IN THIS ISSUE OF THE SACRED DANCE GUILD NEWSLETTER.

- | | |
|---|-----------|
| -Your ballot -- <u>USE IT</u> | page 3 |
| -JUNE INSTITUTE | pages 4-5 |
| -Where the \$\$\$\$ went | page 8 |
| -Choreologia | page 9 |
| -Summer opportunities | page 12 |

EXERCISE YOUR RIGHT --- ASSUME YOUR RESPONSIBILITY --- AS AN S.D.G. MEMBER: VOTE!

The Nominating Committee of 1968 recommended at the Annual Meeting that the Guild adopt the plan of voting by mail rather than at the annual meeting when so few could attend and cast their ballots. The Board at the Annual Meeting in February, 1969, voted to put this plan into practice. The new officers and Board of Directors will assume office in June for one year.

VOTE!

Report of the Nominating Committee:

PRESIDENT: Margaret Fisk Taylor, 36 S. Pleasant St., Oberlin, Ohio 44074

VICE PRESIDENT: Noami Aleh-Leaf, 44 Atlantic Avenue, Swampscott, Mass. 01907

RECORDING SECRETARY: Sister Grace, O.S.H., Convent of St. Helena, Box 426, Vails Gate, N.Y. 12584

CORRESPONDING SECRETARY: Virginia Lucke (Mrs. John), 1156 Gladstone Dr., S.E., Grand Rapids, Mich. 49506

TREASURER: Toni Intravaia (Mrs. Lawrence), 201 Hewitt Dr., Carbondale, Ill. 62901

MEMBERSHIP CHAIRMAN: Wendy Hartman (Mrs. Carl), 93 Orange Tpke., Sloatsburg, N.Y. 10974

PROGRAM CHAIRMAN: Rev. Daren Miller, 150 Dunellen Ave., Dunellen, N.J. 08812

NATIONAL PUBLICITY CHAIRMAN: Marion DuBois (Mrs. Thomas), 14 Ashwood Terrace, Newburgh, N.Y. 12550

DIRECTORS:

Pat Ottie Sonen, Cayuga Trail, Lake Swannanoa, Oak Ridge, N.J. 07438

Betty Dean Hydon (Mrs. Wm.), 54 Washington Ave., Amityville, N.Y. 11701

Forrest Coggan, 690 Hagadorn Rd., East Lansing, Mich. 48823

REGIONAL PUBLICITY PERSONNEL:

Outreach: Alma Tucker (Mrs. W.), 579 Teasdale Pl., Apt. 12, Bronx, N.Y. 10456

California: Miss Elyse Robert, 16906 Enchanted Pl., Pacific Palisades, Calif. 90272

Connecticut: Betty Holden (Mrs. F.), 66 Silliman Rd., Wallingford, Conn. 06492

Massachusetts: Joan Sparrow (Mrs. K.A.), Box 807, Orleans, Mass. 02653

Mid-West: Ruth Loomis (Mrs. H.B.), 201 Thornapple St., St. Clair, Mich. 48079

New Jersey: Gretchen Fischer (Mrs. Geo.), 20 Park Pl., N. Plainfield, N.J. 07060

New York: Miss Sally Steinmetz, 90 Gregory Ave., Mt. Kisco, N.Y. 10549

Pennsylvania: Avis-Ann Parke (Mrs. David), 7043 Greene St., Philadelphia, Pa. 19119

Maine, N.H., Vt.: Evelyn Broadbent (Mrs. Chas.), 320 South St., Concord, N.H. 03301

DETACH THE BALLOT BELOW AND MAIL BY MAY 31, 1969 TO RECORDING SECRETARY:

Mrs. E. H. Slier, 49 Peacock Lane, N. Babylon, N.Y. 11703.

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Announcing

THE
ANNUAL

JUNE INSTITUTE OF SACRED DANCE

Joy

"Religion has suffered more from the lack of any dancing spirit of joy on the part of its friends than it has from all the vicious attacks of its enemies."

Simeon Stylites
THE CHRISTIAN CENTURY

Through

"Dance in Africa is not a separate thing, but a part of the complex of living. You must use your body as an instrument through which every emotion is projected."

Pearl Primus
DANCE Magazine

the Dance

JUNE 25-27, 1969

MURRAY GROVE

LANOKA HARBOR, NEW JERSEY

THE DANCE OF A PEOPLE: Expression Through African Rhythms and Styles

ISHANGI RAZAK: Director, the Ishangi African Dancers, specializing in African music and dance; has taught, performed and lectured in schools, churches, concert halls throughout the Northeastern U.S. and on television; featured with Olatunji & Co., Afro-American Dance Co. Says Mr. Razak: "One cannot love one's neighbor unless he is first aware of his neighbor. We hope that through the

JUNE INSTITUTE (continued)

THE INSTITUTE OPENS AT 11:00 a.m. ON WEDNESDAY AND CONCLUDES WITH FRIDAY LUNCH.

RATES: (Includes meals, room and conference fee for entire workshop)

\$32.00 S.D.G. Members

\$37.00 Non-members

\$27.00 High School Students

NOTE: The first 8 high school students to register who are willing to wait on tables may have registration and rooms for \$5.00. This will mean serving food at all meals. The first 8 requests will be honored, but this must be requested on your application; you will be notified if you are among the first 8 applicants.

WE ENCOURAGE FULL-TIME ATTENDANCE. THOSE INTERESTED IN ONE-DAY ATTENDANCE SHOULD WRITE THE REGISTRAR AND IF, BY OUR DEADLINE, THE QUOTA IS NOT REACHED YOU WILL BE ACCEPTED AND NOTIFIED.

REGISTRATION FORM ON BACK PAGE OF THIS NEWSLETTER.

We have a limited number of rooms, so register early!

There will be a full-time Life Guard for swimming during free time periods. There are more rooming facilities with bunk-beds, and we have also endeavored to arrange classes and free time so that there is a little more of each. Participants will be divided into two groups and each group will work with each instructor three separate times.

Murray Grove is set in the N.J. pines on 260 acres of nature's best along Barnegat Bay. It is an ideal vacation site, with modern lodgings and pool accented by three 18th century colonial buildings. Ocean and fresh water swimming, spacious grounds, nearby points of interest, family-style meals which are excellent and hearty, are added attractions. Bring casual clothes, comfortable shoes, swimsuit & cap, dance clothes, a robe (showers are shared). Rooms are spacious, beds most comfortable; however, if you come as a single, you will be asked to share a room.

TRAVEL DIRECTIONS: From N.Y.C. - N.J. Tpke. to Garden State Pkwy. south, then to Forked River, N.J. and Rte. #9 to Murray Grove; Lincoln Bus & Public Service Bus at Port Authority Terminal, 41st & 8th Ave.; from Pennsylvania - via Tpkes., east to N.J., #70 to Rte. #9 south to Murray Grove; buses from Philadelphia to Lakewood, N.J., transfer to Lincoln or Public Service Bus for Lanoka Harbor, N.J. Request bus driver to stop at Murray Grove, a short distance from Ditton's Bus Stop.

TENTATIVE SCHEDULE

Wednesday

12:00 - Lunch
1:30-3:15 - Classes
3:15-6:00 - FREE TIME
6:00 - Dinner
7:30-9:15 - Classes (different instructor)

Thursday

7:30 - Breakfast (announcements.)
8:30-11:00 - Classes
11:00-12:00 - To be scheduled
12:00 - Lunch
1:30-4:00 - Classes
4:00-6:00 - FREE TIME (Exec. Bd. meets)
6:00 - Dinner
7:30 - 9:30 - Dance and the Other Arts

Friday

7:30 - Breakfast
8:15-9:30 - Classes
9:45-11:00 - "
11:00-12:00 - Closing
Festivities(!)
12:00 - Evaluation
12:15 - Lunch

FEBRUARY FOLLOW-UP

Program Chairman Daren Miller reports an attendance of 45 at the Mid-Winter Workshop, with 24 in attendance both days. Following are two participants' reports on the event.

AS ONE DANCER SAW IT :

The February Workshop was like a little treasure; there was just a little bit of something very valuable. From the dance viewpoint we had the opportunity to work with a very skillful and talented teacher, Forrest Coggan. It was great, but it hardly seemed as though we had gotten started and the session was over. Forrest got down to the very root of movement, and presented stimuli for many variations. It was unfortunate that the attendance was so small; all that Forrest had to offer could have improved any group's work and performances. The young people commented that they would have liked to have been able to use what they learned in the sessions in a group creative dance problem, as a culmination of the workshop.

The sensitivity sessions with Ken Thompson were most enjoyable and interesting, especially to those who had not had any sensitivity training. It was an opportunity to bring the workshop members a new awareness of each other and themselves.

The Sacred Dance Festival on Friday night gave a variety of performances. New and with the real joy of creativity were the Wesleyan Dancers of Newburgh, N.Y., under Judy Bennett, doing "Footnotes on Sister Corita"; the dancers were talented and accomplished, and had polished their work nicely.

-Gladys Kanter

AND FROM THE YOUNGER SET:

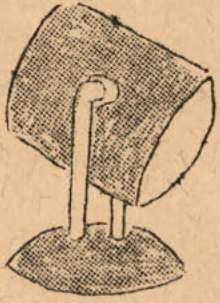
With my body full of dance, my mind full of anxious hopes, and my soul full of fantastic dreams I entered the S.D.G. February workshop in Plainfield. I was, to say the very least, completely satisfied in my dance, hopes and dreams, and greatly rewarded were all those that put forth that extra effort which somehow makes the whole thing worthwhile. I do hope everyone was as excited and fortunate as I.

In perspective, the highlight of this workshop, as with all, was the presentation of dances by different groups. This year my particular group was able to share our dances and messages with the people of the surrounding area and other members. Also all groups were able to share with others because the evening session was open to the community. Of course, all bows aside, we did do some very hard work with the talented instructors who were so patient with us. I personally enjoyed the sensitivity classes with Kenneth Hampson; he taught us to respond to our emotions and the emotions of others, and to a dancer who does not choreograph the work step by step, this responsiveness to other dancers and one's own emotions can make or break the dance and message. Let it also be noted that I was not turned off to the teaching of Forrest Coggan. How could one be -- he was so captivating -- and how can one not learn from a person as talented as he?

Of course, the thrill of meeting all the friends I made at the '68 June Institute was the icing on the cake, and the warmth of the fellowship certainly must be represented by the light of the candles on the cake.

Hope to see you all in June!

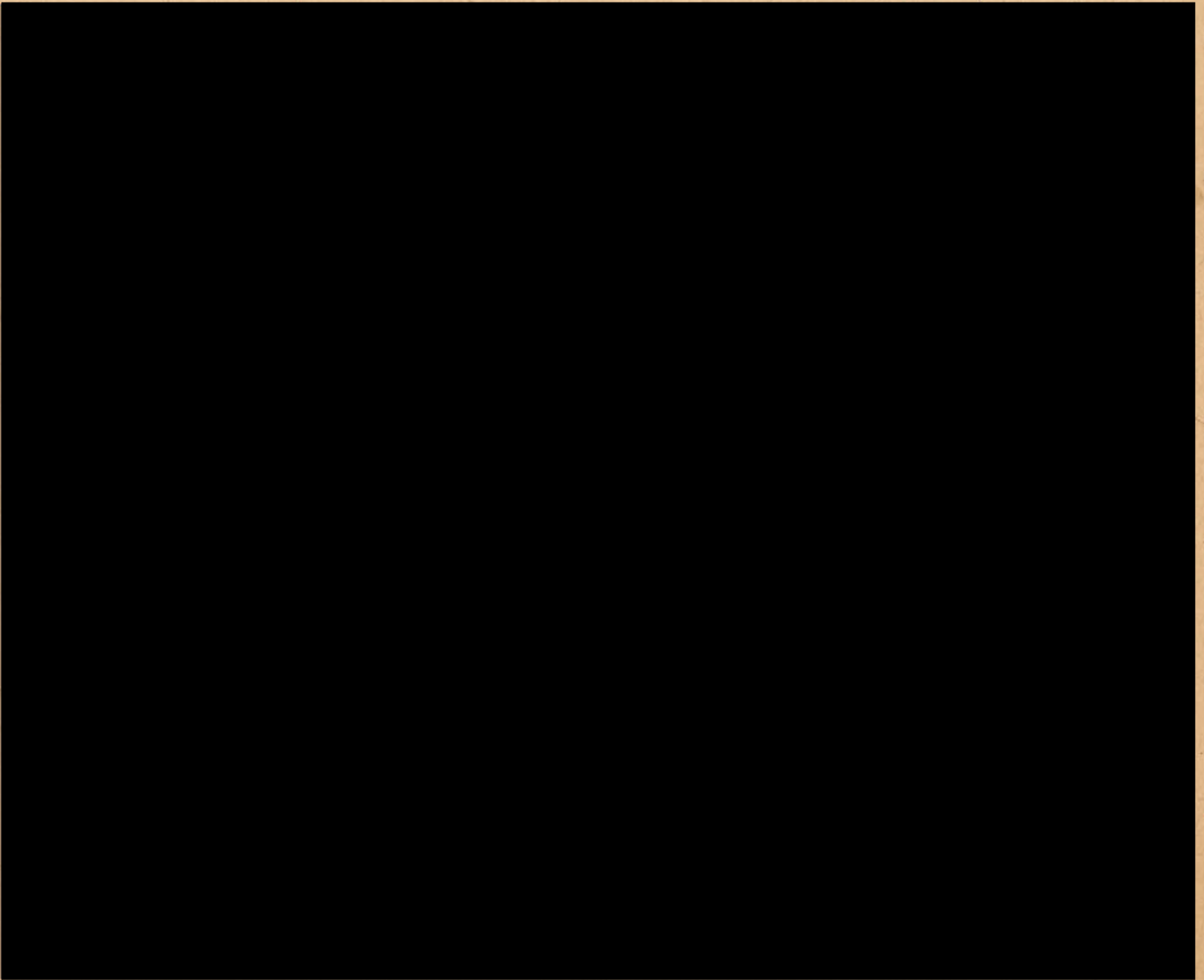
-Linda Ruth Mantz, The Covenant Dancers
(Dunellen, N.J.)



Spotlight

ON

NEW MEMBERS



SACRED DANCE GUILD ANNUAL FINANCIAL REPORT
January 1, 1968 - January 1, 1969INCOME

Dues Deposited		\$666.50	
Kits Purchased		83.80	
Year's Activities			
Grand Rapids Annual Meeting			
Income	\$1342.47		
Expense	943.53		
			398.94 Profit
N.Y. February Meeting			
Income	690.02		
Expense	494.74		
			195.28 Profit
June Institute			
Income	1890.00		
Expense	1401.38		
			488.62 Profit
<u>TOTAL INCOME</u>			<u>\$1833.14</u>

EXPENSES

Newsletter	226.59	
Board	28.65	
Kits	30.77	
President's Exp.	22.50	
National Publicity	39.07	
General	99.60	
Membership	20.00	
<u>TOTAL EXPENSE</u>		<u>467.18</u>

Check book balance - Jan. 1, 1969	\$2075.82
Check book balance - Jan. 1, 1968	709.86
NET GAIN	1365.96

In Savings Account \$684.86

Transferred from checking 1963, 1965	\$450.00
Ruby Henderson Memorial Fund	146.26
Interest	36.67
Interest 1967	25.45
Interest 1968	26.48

Respectfully submitted,
Judith E. Andersen, Treasurer

REPORT OF THE PROGRAM CHAIRMAN

-Rev. Daren Miller

Your Program Chairman has been very busy with his many local church and conference activities, plus the preparation for being transferred to Stony Point in Rockland County, N.Y. It should be noted that at the February workshop the feed-back related to most of the participants' desire to express themselves through dance, and to do so together. There were requests for warm-up exercises, and also to be given time to use what we learn. Suggestions were made that classes be two hours long, that music or poetry be given to groups to create their own interpretation (e.g., four groups using the same music to learn of different possibilities for interpretation), that an entire day be spent with one teacher, and that yoga exercises and discipline be taught. It is hoped that you have noted that the February and June workshops have been planned and based on the majority of requests made last June during our time of evaluation. We feel that, in general, we have given you the programs that most of you have requested. We have tried this year to the best of our ability to give you what you desire and, at the same time, to guide your thinking into new directions. We hope to see you in June and would remind you that we are limited, so please hurry and get your registration in!

CHOREOLOGIA?? WHAT IS IT? WHO DOES IT? LET'S FIND OUT!

-Sr. Grace, O.S.H.

In 1961, staff writer Louis Cook of the Detroit Free Press described with approval a "new kind of drama" presented by Sara Lee Stadelman, then artist-in-residence at Marygrove College, Detroit. This year that new kind of drama, called choreologia by its creator, has acquired a home and a training center in Ontario, Canada, from which Mrs. Stadelman hopes it will move out to a new and wider audience.

What is choreologia? Mr. Cook said that "at first glance it looks like a combination of interpretive dancing and recitation," but added, "it's more subtle than that". Probably the most obvious innovation is that instead of reciting and then dancing, or dancing to recitation by a separate narrator or speaking chorus, the actors themselves speak the lines while dancing. Mrs. Stadelman sees this technique as "a total synchronization of verbal and bodily communication", necessary to carry the fulness of the ideas she seeks to convey.

The first play in choreologic form was "The New Canticle", presented in 1958. It was followed by "Teresa of Avila", a work for three dancers, portraying the saint herself and two figures in her memory. In 1962 came "The Dark Lady Within", a highly praised work built around a selection of Shakespeare's sonnets. Wrote Mr. Cook: "The loveliness of 'Dark Lady' is the flavorsome recitation of fifteen sonnets against a background of poetic motion which illustrates a typical young man's dilemma in attempting to choose between living in the sunshine of good intentions, and revelling in the twilight of dark and unmentionable -- but quite satisfactory -- delights." Another critic said, "The intimate exchange of speech and movement enables the actors to play their roles with exquisite reality within a highly stylized form. Here the characters reveal inner conflicts often hidden to themselves but which we recognize to be the ultimate source of all that they do and say." More recently, "A New Song for Prisoners" provided "a contemporary comment on one of St. Paul's experiences, imprisonment, which has meaning for each of us". Other works include such titmes as "A Savagery of Love", "Litany of Divine Praises", "The Passion of Jocasta", and "Trojan Women".

CHOREOLOGIA (continued)

Mrs. Stadelman's work has so far been seen mainly in Michigan and a few neighboring states, and in Ontario, with some short excursions east and west, and mostly in schools and colleges, which may be a partial explanation of why what sounds like an exciting dance form, which has been around for something more than a decade, remains, at least so far as this writer is aware, largely unknown to the dance world in general. The new base of operations may provide an opportunity to change this situation somewhat. Suggestively named "The Moving Word Centre", it is intended "to provide a permanent resource center for theatre arts, artists, and those who wish to learn the application of theatre skills to their own lives". As part of the program, a "Month of Life" workshop is planned for August of this year, to offer intensive training in theater arts, in a framework of prayer, meditation, outdoor work and community living. Full tuition for the month is \$325.00, but there seem to be some possibilities for reduced rates. Further information can be obtained by writing to Paul Mackan, The Moving Word Centre, R.R. #1, Palmer Rapids, Ontario, Canada.

CREATIVE MOVEMENT WITHIN THE LITURGY

-Sr. Mary Aquin Chester, I.H.M.

Our efforts at St. Mary Motherhouse Chapel to develop symbolic gesture within the liturgy have been guided by the following principles stated by our chaplain: start with the gestures that are already called for in the liturgy.

We began last year with the Palm Sunday Procession, which symbolizes the joyful triumphant note of the day. Seven sisters in ordinary attire brought the palm in their arms and stood in a "V" before the celebrant as he blessed it. As they turned, several other sisters took their palm from them and distributed it to the throng, gathered last year around the front steps of the academy and this year within the foyer. After the Gospel had been read and the choir had struck up the "Lauda, Sion", the palm-bearers formed at the head of the procession, waving their palms and gesturing to the rest to follow them. Then they turned and led the procession. Several times on the way to the chapel they repeated this invitation to joyful triumph. During the reading of the Passion, all hold their palm in their right hands as called for in the liturgy; at the moment of Christ's death, when all kneel, the dancers formed a group at the foot of the altar and held their palms up, thus high-lighting the double note of the day's liturgy -- triumph through the Cross.

This year we chose a second liturgical gesture to highlight the dramatic spreading of the light from the Paschal candle that symbolizes Christ. In the Catholic liturgy the ceremonies of the Easter vigil begin outside the doors of the church with the lighting of the new fire. After the Paschal candle is blessed and receives its light from this fire, the deacon carries it in procession into the dark church, stopping three times to sing "The Light of Christ", while all respond, "Thanks be to God." After this the tapers of the congregation are gradually lighted as the flame is passed from one to another. To heighten this moment we had nine young sisters with a small vigil light in the palm of each hand dramatically receive the light from the candle and bring it out to the rest of the congregation.

After the deacon had intoned his third "Light of Christ", he stood in front of the altar, facing the congregation. The dancers moved from the darkness into a spotlight, holding up their hands in varied gestures of pleading. One of them ascended

CREATIVE MOVEMENT WITHIN THE LITURGY (continued)

the steps, holding up her right hand, and received a light from the Paschal candle; then she tenderly lighted the candle in her left hand. Two others approached and stood on the second step, each lighting one of her candles; then the two of them expressed in motion a cherishing of the light and passing it on, as each lighted her second candle. Two more candle-bearers approached each of them repeating this same theme -- reaching out for the light, cherishing it, and passing it on. When the last two had received the light, they held their hands out toward the congregation, and then turned as all nine came together on the top step before the altar, and held their lights high. After this they spread throughout the chapel, gracefully passing the light to the congregation. When most of the tapers were lighted, the deacon sang the beautiful Easter "Exultet", with only the tapers lighting up the dark chapel.

One of the sisters composed special music for this symbolic movement -- using only the words of the liturgy: "The Light of Christ", "Thanks be to God", and directed a small group of sisters who sang it. The composer described it for me:

By ascending and descending contrapuntal lines of a canon-like nature, the music to "Light of Christ" attempts to present a whirling vibrancy of motion, so essential to that light -- that life -- of Christ. Solid chords, with melodic elements from the "Light of Christ", emphasize the assuredness and the depth of the gratitude in "Thanks be to God". Most important of all, the motion of rhythm and dissonance involved with the words "Light of" constantly climax and finally resolve in the harmonies on the word "Christ", their source and end. The piece ends with two clashing chords, pleasantly resolved on the word "Christ".

Even members of the congregation who are not sympathetic to dance as a part of the liturgy agreed that the light-bearers had really made dramatic that moment of the return of the Light of Christ from the darkness of the grave and the spread of that light and joy from Christian to Christian.

EMPHASES OF ISRAELITE DANCES (excerpts from an article)

-Doug Adams, Pacific School of Religion

(The following excerpts are from an article available from the author in xerox copy for a nominal fee; contact him at 2201 Wheeler St., Apt. 6, Berkeley, Calif. 94705.)

This paper has been researched and written to guide others as well as the author in efforts to use dance in the modern world to solve some contemporary problems. That we should turn to dance practices in the Old Testament tradition for guidance in these efforts is because Jews used dance in solving what are now some of society's chief problems An emphasis in Israelite dance to divine union was that coming to God included coming together with fellow men. This emphasis is revealed in the fact that one did not dance alone but rather danced in a band or circle with others Thus there is no sharp distinction between dance to divine union and dance as a means to community and greater commitment to the world. Both come together "Rejoice ye in that day, and leap for joy" (Luke 6:23). Luke makes explicit to the Greek mind what would be implicitly understood by the Jew. The Jew would know that "rejoice" meant "dance". Thus in accounts of Jesus rejoicing (Luke 10:21) we probably have pictures of Jesus himself dancing Dance is linked to a forgetting of the troubling past as well as a forgetting of self, and so frees one to make the future.

SUMMER OPPORTUNITIES: Need new ideas? Artistic stimulus? Further training?

SACRED DANCE GUILD JUNE INSTITUTE, June 25-27, Murray Grove, Lanoka Harbor, N.J.

MONTH OF LIFE, August 1-31, intensive participation in skills necessary to art of communication: acting and its extension through speech, music, movement & choreography. Write Paul Mackan, The Moving Word Center, R.R. #1, Palmer Rapids, Ontario, Canada. See "Choreologia", p. 9 for further information.

WORLD LIBRARY OF SACRED MUSIC WORKSHOPS: Madison, Wisc., June 9-13; Denver, Colo., June 9-13; Seattle, Wash., June 16-20; Helena, Mont., June 19-21; Syracuse, N.Y., June 23-27; Burlington, Vt., June 28. Demonstrations, lectures, participation, choral reading, organ, guitar, electronic, panel discussions, studies in staging and chorus movements to enhance choral performances. Write WLSM at 2145 Central Pkwy., Cincinnati, Ohio 45214.

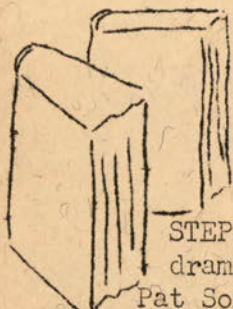
TUCSON CREATIVE DANCE CENTER, SUMMER COURSE, June 23-July 19, four weeks of intensive study of creative dance with famed teacher Barbara Mettler. Write 3131 N. Cherry Ave., Tucson, Arizona 85719.

WORSHIP IN THEOLOGY AND ART, July 7-18, workshop on contemporary art forms in their relationship to understanding & communication of Christian faith. Open to professional and lay students, Iliff School of Theology, 2201 S. University, Denver, Colo. 80210. Led by Roger Ortmayer. Two quarter hours credit.

CHORISTERS GUILD SEMINAR, June 27-July 3; dramatic movement taught by Margaret Fisk Taylor, Spring Hill College, Mobile, Ala.; write P.O. Box 38188, Dallas, Tex. 75238.

CAMPS FARTHEST OUT, July 13-19, rhythms led by Margaret Fisk Taylor, Cedar Crest College, Allentown, Pa; write: Mrs. Betty Fox, 70 Holly Rd., Southampton, Pa.

COURSE ON CREATIVE MOVEMENT, Aug. 16-23, Warwick Conference Center, Warwick, N.Y. Write: Mrs. Thomas Newman, Kirby Lane, Rye, N.Y. 10580.



Recommended Reading

THE FOLLOWING BOOKS AND ARTICLES ARE CALLED TO YOUR ATTENTION AS RESOURCE MATERIALS.

STEPS TOWARD UNDERSTANDING - Margaret Fisk Taylor, pamphlet dealing with dramatic movement as a means of reconciliation. Accompanying filmstrip by Pat Sonen Dancers. Can be obtained through author by special arrangement with Friendship Press (\$1.95 to author at 23 S. Pleasant St., Oberlin, Ohio 44074). Pamphlet is part of multi-media kit, Creative Arts in Reconciliation, available at \$5.95 from Friendship Press, 475 Riverside Dr., N.Y. 10027.

DANCING FOR GOD - Lucien Deiss & Gloria Weyman. Fr. Deiss provides underlying philosophy for simple choreography for non-dancers by S.D.G. member Gloria Weyman. Illustrated with photos, sketches; contains music, choreography for 5 dances. Available at \$4.95 from World Library of Sacred Music, 2145 Central Pkwy., Cincinnati, Ohio 45214.

HILNYA HOLM: THE BIOGRAPHY OF AN ARTIST - Walter Sorell. Due for publication this month by Wesleyan University Press. Biography of modern dancer who carried German dance pioneer Mary Wigman's work to America, influenced direction of dance in this country. Among her pupils is Mary Anthony, past instructor for S.D.G. workshops, currently S.D.G. adviser, frequent choreographer for religious television.

THE SACRED DANCE - W. O. E. Cesterley, paperback reprint of the classic in the field. This and large range of other dance books available from Dance World Books, Box 101, Blawenburg, N.J. 08504.

RECOMMENDED READING (continued)

DANCE Magazine - Expensive, not always relevant to sacred dance, but well worth reading for those who would keep up with the world of dance. A joy to subscribe to if you can afford it and love dance in all its many forms; well worth hunting for in your local library if you are not a regular subscriber. Included in March '69 issue was comprehensive listing of in-print dance books, with directory of 16-mm. dance films in the April '69 issue.

"Sonata Number Eight", David Ahlstrom, motive, January, 1969.

"Seeing In A New Way", Marcia B. Siegel, DANCE Magazine, December, 1968

"Three Leading Artists, and How They Feel About Dance In the Community", Ric Estrada, DANCE Magazine, November, 1968.

"Musical Growth In the Congregation", Roger W. Hicks, Music Ministry, May, 1969.

"In Electric Circus of the Spirit", Charles W. Henderson, World Outlook, April, 1969.
(Music Ministry and World Outlook may be borrowed from your Methodist neighbors.)

"Describing An Elephant - Dance Therapy: A Profession Trying to Describe Itself", Marcia B. Siegel, DANCE Magazine, January, 1969.

"Introduction to Music for the Choreographer", Ralph Gerry Long, DANCE Magazine, February, 1969.

COMING IN THE FALL S.D.G. NEWSLETTER: A special listing of new recordings and other music resources of interest to those in sacred dance field.

NEWS

OF SACRED DANCE ACTIVITY (listed alphabetically by states for your convenience)

ALASKA

BETSEY KENWORTHY of Anchorage directs a group which presented two services of choreographic worship in that city. The high school group danced in First Congregational Church in services which were contemporary in spirit, featured guitar accompaniment.

CALIFORNIA

Seminary students at Pacific School of Religion, S.D.G. member DOUG ADAMS among them, participated in a four-day experiment in involving congregations in worship as Margaret Fisk Taylor led their one-hour chapel periods. Margaret reports enthusiastic response and participation as simple means were devised to involve the total group in "They'll Know We Are Christians By Our Love", "Lord of the Dance", "No Man Is An Island", and "God of Grace". Sessions were held March 3-7.

CONNECTICUT

The Rhythmic Choirs of Center Congregational Church (Manchester), BETTY SIMPSON and PRISCILLA BAXTER, directors, report two "firsts" for their groups: presenting a "sermon in motion" for a Sunday morning service at St. Mary's Episcopal Church (Manchester) and participating in morning service at their own church on Palm Sunday. The presentation at St. Mary's included "I Wonder As I Wander", a poem entitled "The Cradle and

the Cross", "Were You There", "The Community of Faith", selected words of Jesus and "The Lord's Prayer". The Palm Sunday service featured "Procession of the Palms" and "I Walked Today Where Jesus Walked" by O'Hara.

LUCRETIA DeHERGET of Greenwich presented two Lenten programs, the first in early March at the First Congregational Church in Old Greenwich. A solo evening, the program included excerpts from four Stabat Maters by Pergolesi, Schubert, Rossini and Poulenc. On Good Friday at Greenwich's Second Congregational Church Lucretia danced the Schubert Stabat Mater in its entirety, with her company and a 25-voice choir. VOL QUITZOW of the Guatamalan Dance Company portrayed John the Baptist, with ALMA BULAZEL and MARION WHITE as angels.

An unusual Good Friday service recalling the scenes and moods of the first Good Friday was presented by a 9th grade church school class at Immanuel Congregational Church (Hartford). Under the direction of HELEN GRAY, with the choreographic assistance of SANDRA SOMERVILLE, the students developed the theme "God So Loved the World - He Gave", through movement and choral speaking. Based on passages from the Gospel of John, the presentation also included Stainer's "God So Loved the World". Writes the director: "The presentation was possible only because of the present spirit of this present group; I've never done this before and may never again, but it was right for this group." Anyone interested in a script may write Helen at 221 Girard Avenue, Hartford.

ILLINOIS

FAITH CLARK of Normal reports several of her students joined her in presenting a service last fall consisting of four parts: "God Created Light", "But We Preferred Darkness", "God Recreated Light" and "We Must Choose". A service presented twice on the Sunday before Thanksgiving was entitled "The Story of Man" and the service centered on dance. "Lost In Ourselves", with music depicted by Hovhanness, depicted the futile, self-centered turbulence of our times. "Our Need for A Reconciler", presented a dance trio making tentative reachings toward God, but in their weakness never committing themselves. "Reconciled By God Through Man" was an interpretation of "No Man Is An Island"; the closing "Invitation to Discipleship" included the congregation, who followed the dancers in simple arm gestures standing by their pews, then closing on their knees with arms around the persons on either side.

The YWCA Dance Workshop (Bloomington), JANE PLUM, director, performed for the Religious Arts Festival of First Baptist Church; titled "Praise Him With the Dance", the program included organ music by Frescobaldi and Psalms 150, 149, 100, 45, 120, 133 and 98.

MASSACHUSETTS

NOAMI ALEH-LEAF ended her Festival Dance Company season with a concert at the Jewish Community Center of Brookline in early May. Four concerts and seven services were presented, the services including five Sabbath services, a Unitarian service, and a Sunday morning service during Lent at a Roman Catholic church in S. Weymouth. Noami writes: "I have tried two new things; in one dance we used torches and then passed them through the congregation. I expect to be involving the congregants in more movement and participation. Also, I shall be meeting the congregations before the service and be working out various ideas with them so that they are prepared to participate. We have a new opening prayer which the group dances as I recite the words."

The Sacred Dance Group of First Parish Church (Lexington) will perform a program of dances entitled "Moment In Time" during the May Arts Festival at the church. It is hoped that it may be performed out of doors in the round, according to director GLADYS KANTER.

Dance was part of a multi-media ecumenical workshop at the Union Methodist Church (Fall River) on April 19. The dancers were members of the Sacred Dance Choir of Central Congregational Church, MRS. ALLEN HOLLIS, director. Other recent presentations include "Sound of Silence", "Lord of the Dance", "Patterns" and "Joy Is Like the Rain". In February the group introduced some thirty young people from southeastern Massachusetts to dance as part of a "happening". The group worked with live band recently to present service in Attleboro which included above dances plus "Both Sides Now", "Clap Your Hands", a modern setting of Psalm 47 and "Who Will Answer?"

JEAN KEMPTON of Needham writes that on Easter Sunday her Sacred Dance Choir performed "Christ the Lord Is Risen Today" with the youth and adult choirs and a brass quartet.

Haiku was used for individual inspiration by CAROL DAVIS, director of the Motion Choir of First Parish (Unitarian) of Dorchester. She writes: "I had selected a dozen of these poems from the charming book Silent Flowers, typed them on slips of paper and passed them out at random to members of the group. Their assignment: analyze your reaction to the poem and the picture it evokes -- then translate this into movement (with a 10-minute time limit on the creative process!). The results were unique." The group participated in two worship services this spring, one commemorating the anniversary of the founding of their church ("A Mighty Fortress Is Our God") and on Easter Sunday ("The Lord's Prayer").

A Festival of the Arts at Christ United Methodist Church (Lynn) on Saturday, May 10 included sacred dance.

MICHIGAN

The Festival Dancers of Detroit, HARRIET BERG, director, performed the Chichester Psalms at Nativity Episcopal Church (Birmingham) and Grosse Pointe Unitarian Church for Sunday morning services in May.

PRISCILLA LUSSMYER of Douglas has organized an interdenominational sacred dance choir which has presented Ecclesiastes III and Tallis' Canon for a high school class in aesthetics, a church family night and a worship service. She writes, "Many thanks to the pastor of the Saugatuck Methodist Church, and to the Sacred Dance Guild materials, for helping us off to a good start!"

VIRGINIA AUSTIN of Muskegon reports organizing a Rhythmic Choir as a special project of the Greater Muskegon Women's Club. They plan to limit their work to religious dance.

NELS ANDERSON of Saginaw has been busy leading retreats and workshops. In February he led a three-day retreat for directors of religious education for the Alabama-West Florida Conference of the United Methodist Church. The following month found him in Mobile leading a two-day workshop which ended with a lecture-demonstration and vesper service.

The Gene Olson Dance Group presented two masses in the Holland Civic Auditorium in April. The first, "Missa Flamenca", is choreographed by GENE OLSON and SUSAN LUNDBERG and this was its premiere performance. The "Missa Criolla", commissioned by

Edgewood College (Madison, Wisconsin), was premiered there earlier this year. The music by Ariel Ramirez is full of folk color, and will be performed live by the Hope College chorus and orchestra. Costumes are in flowing materials, striking colors. Other dancers in the group are DAVID NEEVEL and MARY ANNE SEROWSKI.

Michigan's Second State-Wide Assembly for Dance is scheduled for September 27, 1969 at Hope College (Holland). Conference sessions will include "The Role of Dance in Ritual and Worship"; sessions are open to participants from all fields of dance leadership. Sponsoring agents are the Michigan State Council for the Arts, the Greater Grand Rapids Area Dance Council, the Dance Councils of Lansing and Jackson, and the Holland Arts Council. Information available from Mrs. Robt. DeBruyn, Box 76, Zeeland, Michigan.

FORREST COGGAN completes responsibilities on several campuses in July and will return to Arizona to resume fund-raising for Teatro Internacional, Inc. He writes, "One of the major programs I have in mind to produce would combine Peter Mennin's 'Canzona', Howard Hanson's 'Sinfonia Sacra' (which has already toured for three years as a dance-ritual) and Hanson's 'Cherubic Hymn'. But these need a large setting, a large chorus and orchestra and dedicated community to present with dignity. If any of the Newsletter readers can put me in touch with likely locations and sponsors I would be grateful. It would make a glorious Easter observance."

MINNESOTA

VIRGINIA HUFFINE is introducing creative movement to children of all grade levels in the Unitarian-Universalist Church School (Rochester), correlating movement with curriculum material. Older students studying comparative cultures and religion will venture into Hindu dance as part of their study. Virginia also teaches a semi-professional modern dance class which is preparing dances appropriate for presentation in churches, using violin concertos by Vivaldi, Brahms.

NEW JERSEY

The P/T SONEN Dancers (ALMA NELSON, JEAN McCURDY, ANITA ROWSON and HAZEL FREELY) have danced recently for Unitarian-Universalist Churches in Philadelphia, Ridge-wood and Princeton. They will present Sunday morning services this month in Philadelphia and Lower Bucks County, N.J. Included are songs by Donovan, Miriam Makeba, Ravi Shankar, Buffy St. Marie, and a candlelight processional to music of Vivaldi and Bach.

The Crusaders and Covenant Dancers, DAREN MILLER, director, have danced in churches in northern New Jersey and New York City, presenting "Sunday Sax", a worship service in the jazz medium, and Rod McKuen's "Something Beyond". The group recently performed a new work, "Prophetic Message of God in the Twentieth Century", using the music of Simon & Garfunkel, at St. John's R.C. Church in Dunellen. Daren will be transferred to another church this spring; he writes: "It is hoped that these young high school students who have been so faithful and loyal will continue under new adult leadership perhaps, and if not that they will carry over that which they have learned into their college life and remain part of the Sacred Dance Guild." The group has presented drama and dance at Christmas and Easter, and has been an active part of youth fellowship-sponsored "happenings" at their church.

NEW YORK

The Raga Dancers, VIRA KLAWE, director, are opening their group to new members and

will be interdenominational as the Huntington Dancers of Faith. Based in Huntington, the Ragas have done two lecture-demonstrations on Hinduism and Buddhism, and danced two Psalms, a Hebrew funeral dance and a Hebrew harvest dance at Temple Beth-El (Huntington). In March they danced for the second time at a Roman Catholic church. Vira will teach a course on "Dance As Worship" for the local adult education program. The Ragas would welcome contact with other Long Island sacred dance groups.

VIJA VETRY (New York City) danced at a vesper service in St. Peter's Lutheran Church recently. A lecture-recital on "Dances of India" was presented at the Lincoln Center for the Performing Arts Library Auditorium in January, and was later repeated for the All Souls Unitarian-Universalist Church.

The Sacred Dance Choir of the Slootsburg United Methodist Church, WENDY HARTMAN, director, led their congregation in two joyous worship services. At Christmas they danced several times at the candlelight service, using "O Come, O Come, Emmanuel", "What Child Is This", "Shepherd's Dance", "Silent Night", ending with "Go Tell It On the Mountain", sending the congregation home in outgoing joy rather than sentimental silence. At Easter the choir danced "Christ the Lord Is Risen Today" and the Medical Mission Sisters' "Easter Song". At the end of the service they led the congregation in a simple circle dance around the pews with the use of percussion instruments and hand-clapping to accompany the dance, singing a simple chorus of praise. This was followed by each member of the congregation giving a paper flower to his neighbor with a verbal peace blessing. "The visible joy and warmth was a new experience," Wendy writes; "usually the congregation is not as expressive in a feeling of joy as they were during and after the service. Truly we begin to learn to celebrate life!"

BESS HALE (Schenectady) has led workshops in music and rhythms for Nassau-Suffolk Early Childhood Education Council. S.D.G. member Bess is currently consultant to the Head Start Day Care Centers in Schenectady.

The Dance Choir of the Cornwall United Methodist Church, JUDITH BENNETT, director, is at work on a production of Benjamin Britten's "Noye's Fludde" which will be presented as part of an area-wide Religious Arts Festival in early June. The production includes music, drama and dance and involves a cast of nearly one hundred plus congregational participation.

The Wesleyan Dancers of Amityville (Long Island), BETTY DEAN HYDON, director, led morning worship for the spring meeting of the Women's Society of Christian Service of the L.I. East District of the Methodist Church in April. They will participate in an evening service of reconciliation on May 20th for a Methodist district meeting and in June will present a memorial service for ministers' wives of the N.Y. Annual Conference at Bridgeport, Conn.

The Wesleyan Dancers of Newburgh, JUDITH BENNETT, director, will end the season by participating in a Religious Arts Festival sponsored by the Cornwall United Methodist Church the weekend of June 6-8. Jean Berger's "Magnificat", composed for choir, soprano soloist, tambourine, flute and dancers, will be the major work in a concert of contemporary sacred music and dance on June 8th. The composer is on the faculty at Temple Buell College, Denver, where his wife heads the Dance Dept. (hence his interest in dance!). Music for the concert will be provided by voices from over a dozen area churches, and by instrumentalists from nearby West Point. Other festival events include two performances of Benjamin Britten's "Noye's Fludde", a contemporary musical setting of the 14th century Chester miracle play. The production, which

includes nearly seventy children portraying the animals on the ark, employs simple dance movement as the animals process into and out of the ark. On June 10 the group will present "God's Trombones" at Asbury-Crestwood United Methodist Church (Yonkers) and on June 11 "Footnotes on Sister Corita" will be danced for the A.A.U.W. of Newburgh.

OHIO

MARGARET FISK TAYLOR will lead a full schedule of summer workshops; see p. 12.

MARIE NOLF reports her group shared a recent evening with a similar group of deaf-mutes. Included in the evening was Pete Seeger's "Turn, Turn, Turn".

OKLAHOMA

MARGARET FISK TAYLOR led two-hour "participation program" at St. Luke's United Methodist Church (Oklahoma City) in February. Enthusiastic adults, 120 strong, remained seated for only 10 minutes, then joined in movement.

PENNSYLVANIA

AVIS-ANN PARKE reports a new pre-teen group at Germantown Unitarian Church; future projects include program using "Inna-gada-da-vida" by "The Iron Butterfly".

JANEMARIE CAUFFMAN (Philadelphia) danced recently in a bar! (Not open for business at the time, though!) She writes that the Church on the Mall (Plymouth Meeting) holds traditional services, then sponsors arts-centered services in a rented restaurant bar. She presented a varied program of dances and readings.

SOUTH DAKOTA

The Wesley Foundation Bldg. at S.D. State U. (Brookings) was setting for an Ecumenical Workshop in Creative Movement led by Margaret Fisk Taylor in February. EDIE JONES led creative movement sessions for young people.

FR. LOUIS KROEGER of Catholic Campus Parish (Brookings) writes of use of dance in pre-Easter ecumenical service at Methodist Student Center. NEVORAH ADAMS, a Lutheran, choreographed dances, with musical assistance from Lutheran and Presbyterian ministers and the Catholic Campus Parish Choir. Says Fr. Kroeger, "This is just one of the many innovations used by the Catholic Campus Parish to make the liturgy more meaningful to the modern college student."

VIRGINIA

REGINA TINNEY led a three-day workshop in creative movement for church school teachers at Asbury Methodist Church (Richmond).

WASHINGTON

"Dancing for God", a lecture-demonstration by GLORIA WEYMAN and LUCIEN DEISS, co-authors of book of the same name, is scheduled for June 23 at Plymouth Congregational Church (Seattle) as part of American Guild of Organists convention.

INTERNATIONAL - HONG KONG

Rev. Manfred Berndt writes: "I am interested, as one step in appreciating movement in worship, to promote dancing as a kind of support to singing of religious songs - even as Broadway musicals do that to regular songs. I realize that people will immediately say, 'but the religious dance is not pantomime', and I certainly agree -- in its higher, more advanced stages. But I also have the feeling that one reason

why the sacred dance has not 'taken hold' like it most certainly could and should, is that it has remained on such a high aesthetic level that any attempts to popularize it were looked down at in condescension. I do not see any reason why, for example, many Christmas carols in Christmas programs could not be performed (while being sung) by children or youth, in vigorous, active, joyful dance form. This kind of thing I plan to really push here. We are getting a nucleus of dance students and some folk dance teachers to meet about this . . . I think it is a tragedy that movement and dance has been so ostracized from worship, and churches are all the poorer spiritually for it." The writer would welcome contacts with S.D.G. members, having learned of the Guild through member LOUISE MATTLAGE, who travelled recently in the Orient. He may be reached by writing: Rev. Manfred Berndt, 11 Suffolk Rd., Kowloon, Hong Kong.



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